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March 17th, 1910.

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Editorial.

Olga Racster, André Mangeot,
Mischa Elman, Edith Gunthorpe, Marjorie
Hayward, Francis P. Marchant.

Our readers will be glad to hear something about our illustrations and issue this month, but perhaps more particularly about ourselves. We have only four or five volumes left of Volume II, and not very many of last year's. The first year's issue, however, we have been able to preserve a few more copies of. The difficulty with the last two years has been, however, that some of our numbers went out of print. We advise our friends and collectors, however, if they want to make sure of a complete set, not to delay. This brings us to the present year, and we may say at once the last issue is already getting scarce, quite an appreciative answer to our efforts.

One of our staff-writers has just sailed for a prolonged tour in our United States and Possessions in South Africa, and it has been suggested to us that many of our later readers have not a portrait of the author of 'The Romance of Queen Elizabeth's Violin,' 'Chats on the Violin,' and 'Chats on the 'Cello.' We hope soon to see another work from her pen. We speak of Miss Olga Racster.

In another column we notice Hart's work on the violin, the value of which work has been enhanced by being revised by Mr. George Hart and our writer, Mr. Towry Piper. This work is the English classic on the subject.

We reproduce a fine portrait of André Mangeot, who was born in Paris in 1883, where he studied, under Marsick, the violin and

harmony in the Conservatoire. Since which he has had three grand tours in Scandinavia, and has appeared with the Berlin Philharmonic Orchestra. He writes: 'Consacré spécialement à l'exécution de la Sonate moderne et ancienne et à la musique de chambre qui je considère comme la plus haute forme d'art vers lequel un violoniste doit diriger ses recherches et ses efforts.' He appeared in London on February 18th, at a 9 o'clock concert in the Æolian Hall. We believe this is the first time that the hour of nine has been chosen. The pianist, Mr. Pierre Angiéras, was unable to be present. Mr. York Bowen, his substitute, was also detained, with the result that Bach's Sonata in E flat for the violin and figured bass was given first. A fine performance. Mr. Mangeot plays boldly, robustly and vigourously and above all with finish, producing a fine tone. Again there is a breadth about his phrasing which is often lacking in the playing of his countrymen. We were especially glad to hear the New Sonata mentioned in our last issue, by Christian Sinding. Mr. York Bowen gave a fine rendering of it, and we think it is a work we shall hear more of, especially as it is finely produced by Messrs. Breitkopf & Härtel (see 'Our Music Folio,' February issue). Mdlle. Ragnbild Cervin rendered delightfully four songs by Emil Sjögren.

By kind permission of The Frederick Harris Company we are enabled to produce the latest portrait of Mischa Elman. This portrait is used on the New Album published by them, of which we give a notice in 'Our Music Folio.'

Two other of our illustrations are Miss Edith Gunthorpe, a pupil of Mathilde Verne, who appears on March 18th, at the Æolian

Hall, with Miss Marjorie Hayward as a solo violinist, in a Schumann concert. That exceptional 'cellist and composer, Walton O'Donnell, will also be playing. Our readers will do well to obtain seats for the night following our appearance, namely March 18th.

Miss Hayward is a Londoner and, when quite a small child, received her first lessons from Miss Jessie Grimson. At the age of eleven she entered the Royal Academy of Music, where she studied for some years with Professor Sauret. While at the Tenterden Street institution Miss Hayward gained, among other awards, the Sainston Scholarship, the Sauret Prize, the Dove Prize, and the Hine Exhibition. Three years ago, when her distinguished teacher left England to take up a new post at Chicago, Miss Hayward proceeded to Prague, where she had the advantage of studying for two years and a half with Professor Sevcik. There she appeared with the Bohemian Philharmonic Orchestra, and later with the London Symphony Orchestra, with Dr. F. H. Cowen at its head.

We would especially call attention to some verses in this issue by Mr. Francis P. Marchant, the well-known Slavonic scholar. The General Council of the Royal City of Prague, as we go to press, have presented Mr. Marchant with their silver medal, a distinguished honour.

Elektra has come and been a success in its way and in the way that was expected of it. It is great music combined with neurotic splendour. But why destroy a great and famous drama? Why efface the Greek spirit? Why link wondrous beauty with a deed of horror and terrible shame? Why call it Elektra? Is it a 'catch' title, if not why not call it 'Neurodemonia'?

An opera by an English composer, 'The Village Romeo and Juliet.' Again why such a title? Why not Alain and Phyllis? Still it is good and we turn to it with real pleasure. The play is adapted from a Swiss poem by Gottfried Keller. Delius is Delius, born in Bradford, and is thought highly of in Germany and on the Continent. It is beautiful music, that lifts and refreshes one

'Les Guarnerius.'

To the Editor of THE CREMONA.

SIR,—Your contributor, whose review of the work entitled as above appears in this month's CREMONA, is of course within his rights in asserting his opinion of the value of Mr. Petherick's book on Joseph Guarnerius, but it is scarcely a sufficient basis upon which to found the assertion that M. Pougin's recent book is 'not reliable in its facts.' Had the writer of the review confined himself to the

laudation of his favourite author, the matter would have been of small moment, but there are other statements in this amazing piece of criticism which can hardly be allowed to pass unchallenged. I have not seen M. Pougin's work, and offer no opinion upon it; but whether or not he is aware of the existence of the Petherick book (with the contents of which I am acquainted) is immaterial to the issues involved. If he is ignorant of it he can well afford to continue so without jeopardising his claims as an authority on the subject of which he treats, and if he is not he evidently adopts the attitude taken by the best authorities on this side of the Channel, who decline to recognize the genuineness of the so-called Guarneri instruments, upon which Mr. Petherick bases his theories, or to follow him in his dreary and inconclusive speculations. Dealing with other points adverted to by your reviewer, it may be remarked that Piccolellis published the correct date of del Gesù's birth (1687, new style, and not 1683, as stated and insisted upon by Petherick throughout) so long ago as 1886. As to the authenticity of the two del Gesù violas and three violoncellos known to 'J.R.D.', a little mild scepticism is at least pardonable, but his astounding averment that Gaspar da Saló 'is not known to have made *altos*'—in which designation are properly included violas both large and small—is about as ridiculous as anything can well be. It is notorious that there exist several large violas by da Saló, the authenticity of which is unquestioned, and it is needless to specify them. I refrain from enlarging upon other debateable matters referred to by 'J.R.D.', and will conclude by reminding your readers of a tolerably well-known fact, viz., that there are to-day, especially in Italy, men able and willing, for a consideration, to concoct early Josephs, and other nondescript fiddles of an archaic type, from old or new materials, and to keep on doing it so long as there are people credulous enough to buy such rubbish.

Wimbledon, I am, sir, yours, &c.,

24th Feb., 1910. TOWRY PIPER,

Joint editor 'Hart on the Violin.'

Further correspondence is held over, through want of space, until our next issue.

Auction Prices.

At Messrs. Glendinning & Co.'s Argyll Galleries, on March 2nd, the following prices were realized:

Violins by Klotz £4 15s., Salomon £6, Johannes Antonius Marchi (labelled) £4 4s., Salomon £13 10s., Klotz £7, Fendt £7 5s.
Cello of the Brescian School £6 5s.





MISS EDITH GUNTHORPE.





MISS MARJORIE HAYWARD.



'The Violinist.'

A. J. B. Guadagnini Violin.

By REV. A. WILLAN.

(Concluded from page 16).

The finely-marked wood and the beautiful varnish of this handsome violin combine to give to it a richness of appearance which arrests the attention of the ordinary observer; and it is only on a closer and more critical examination that the varnish is found to be slightly wanting in the softness characteristic of an earlier period—a deficiency which became more marked towards the close of the Cremona school, and which was a distinguishing feature of the Neapolitan masters.

The Cremona varnish has been the subject of much discussion and many experiments. The late Mr. Charles Reade, who was one of the first violin experts of the day, considered that, up to that time, its composition had not been re-discovered; and he refers somewhat slightly to the various claims made periodically for its discovery.

Announcements of the re-discovery of the Cremona varnish date back from an early period. One of the first appears to have been that of Thomas Dodd, an English maker, who flourished about 1750. His violins were made by Lott and Fendt, and were varnished by his own hands; and in a note on his labels he claims to be 'the only possessor of the recipe for preparing the original Cremona varnish'—a statement which, as Mr. Hart remarks, undoubtedly savours of presumption, and is certainly wide of the truth.

That the varnish of some of the modern makers is excellent cannot be denied; but after the close of the Cremona school we look in vain for a combination of all those qualities which have rendered the varnish of these celebrated makers so famous; and the dainty softness of the finest examples seems to have defied all attempts at imitation. If it is true that imitation is the sincerest flattery, we must look upon the attention given to the Cremona varnish as an acknowledgment of its superior qualities.

Another theory which is periodically brought forward as a new idea is, that the superior tone of the Italian violins is due to the varnish. This is one of those statements which it is difficult either to prove or disprove. A Stradivarius violin of the best period is known to the writer, from which the whole of the varnish has been removed, leaving the instrument a pale brown colour, the result of

the first coat which has sunk into the pores of the wood. If the above theory is correct, it would seem that the quality of tone, which in this instance is good and characteristic of the maker, must be attributed to this preliminary coat of varnish.

To come down, however, from the region of speculation, we must admit that we possess no information respecting the Cremona varnish; and that there remain those who are of opinion that its composition is a lost art, and that there are no modern instruments having the characteristic tone of the old Italian violins.

Mr. Jeffrey Pulver.

Those in the audience at Steinway Hall on February 15th who, from having heard that Mr. Pulver is to be regarded as 'a very serious violinist,' had become obsessed by the idea that he is therefore one of those typical Teuton fiddlers whose claims to attention are emphasized by a disordered *chevelure* and a lordly disdain of the uses of soap and water, would be agreeably disillusioned when that gentleman appeared on the platform. As a matter of fact he is the very antipodes of the conventional 'serious violinist,' and his style of fiddling is as neat and strictly 'according to Cocker' as his appearance. He introduced a Sonata by Biber, and with the assistance of Henry Bird—that prince of accompanists—managed to make it interesting. He also gave a very discreet rendering of Max Bruch's noble Romance in A, for which he received an encore which was well deserved. Speaking critically, his tone is hardly broad enough for that class of composition. He played upon a fiddle by Giovanni Grancino. T.P.

Pressenda and his School.

By TOWRY PIPER.

II.

SEVERAL years ago I had heard it stated that some of Pressenda's instruments are dated from Marseilles, and that he was there for a short period during his working career. I have never seen any such instruments, nor does there appear to be any reference to his working there in Rinaldi's pamphlet on him. I have, however, ascertained from one of the oldest and most experienced repairers in London that there is, in legal phraseology, 'some evidence' upon the point, in the shape of two violins and a bass, which my informant overhauled many years since, and upon opening them discovered Pressenda's name in pencil, and Marseilles stated as the place of origin. Of

the dates I could not obtain particulars, and there for the time being the matter rests, so far as my information goes. I have been unable to extend it, although the number of my acquaintances amongst the older dealers and others likely to throw light upon the question is pretty large. It raises a fairly strong presumption that he went there—though the period of his stay may of course have been merely a matter of months—but for reasons with which I shall deal in another place it cannot be taken as conclusive. It was obviously not essential that Pressenda should actually go to France to acquire the style which is so manifest in the work of his middle and later life. Pierre Pacherel, a 'roving blade,' who worked with him for some time between the years 1830 and 1849, was a Frenchman, and a fellow-apprentice with J. B. Vuillaume, and so—incidentally it may be remarked—was Claud Pirot, whose instruments not unfrequently pass as the work of Pressenda, though it does not, to my knowledge, appear that he ever worked in Italy. That Pressenda in process of time evolved a model which is quite distinctive will be readily admitted by those who really know his work, but if one may hazard a conjecture upon a matter which is not free from difficulty, I should be disposed to point to D'Espine (of whom more anon) as the most likely amongst his various co-workers to have suggested to him the form which he ultimately adopted and continued, with but slight variation, to use down to the time of his death. If we compare his earlier works (which are relatively scarce, owing no doubt to the fact that in order to obtain a living he was compelled to combine cabinet-making and also jeweller's work with his regular calling) with the later ones, very marked differences present themselves. In early specimens the varnish is not always unimpeachable, the curves of the outline are more after the manner of Amati than those used later, the sound-hole is less stiff, and at times reclines more in the instrument; and the carving of the head is quite distinct from the type associated with his name during his best period. It is difficult, without the aid of specimens, to convey an adequate idea of the points of divergence, and the case is perhaps best summarised by stating that in the instruments made before 1830, or a year or two later, there is a much stronger Italian flavour about the work than is exhibited in those made after that time. Notwithstanding these differences, however, the authorship of the earlier fiddles is usually apparent enough to the trained eye. Between the years 1830 and 1840 Pressenda seems to have finally

settled upon his model, and to have deviated but little from it afterwards. Once seen it impresses itself upon the mind of the connoisseur, and is not likely to be forgotten. It may be described as somewhat massive in appearance, and there is a Gothic severity about it which in some specimens amounts to stiffness. The sound-hole is more reminiscent of Guarneri del Gesù than of Stradivari, as is sometimes asserted. The scroll, a bold and characteristic piece of carving, is usually not finished with the same degree of care as the rest of the work. The back is most frequently in one piece, and cut on the quarter. Pressenda seems to have had a decided preference for single-piece backs, and there is an erroneous impression abroad that he never used divided ones. I was asked only the other day by an Italian gentleman who is, or should be, well versed in the work of this school, whether I had ever seen a Pressenda with the back in two pieces. I have not met with many, but one of the handsomest of his violins which I have ever seen was in my possession about 18 years ago, and had a jointed back. I also saw, a few weeks ago, a fine early example, dated 1829, with the back divided. There is a circumstance connected with the scrolls which is supposed to be peculiar to Pressenda, and is regarded by some as an infallible test of authenticity, but it is just one of those things in connection with fiddle-lore which have been inveighed against by Hart and other writers of less authority, and about which it is unwise to be always cocksure. It is said that he invariably left the gauge marks more or less distinctly visible in the centre of what is known as the 'shell,' that is the back of the scroll. They are certainly visible enough in many of his fiddles which have come under my notice, but their absence is hardly sufficient ground upon which to warrant even the most self-opinionated judge in rejecting as spurious an otherwise satisfactory specimen. A word or two must be devoted to Pressenda's varnish before I conclude my observations upon him. It varies somewhat in shade and, as with other makers, looks much softer in texture on some instruments than on others, the difference in appearance being as often as not attributable to the figure and density of the wood underneath it. It is usually deep in colour, and some of the backs, with their impressive markings, remind one of some of the lovely specimens of old Honduras mahogany which one so rarely meets with now-a-days. The recipe for it, or at least for that chiefly used latterly, is said to be in existence, and I have had ocular demonstration of the fact that it comes off readily enough under the action of



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N.B.—The following articles are held over through want of space:—Bows for Stringed Instruments, Cut Leaves, Modern Music, Violin Making, Eros.





GIOVANNI CHITTI.

alcohol, and consequently is not, properly speaking, an oil varnish, whatever may be its composition. Figure 1 in the plate illustrating this article is taken from a fine Pressenda violin of the severe type, and is from the collection of my friend George Hart, of Wardour Street. Figure 2, from the same source, represents a beautiful example of Alexander D'Espine, of whose work, together with that of Joseph Rocca and others, I hope to give some account next month. This D'Espine was labelled, and passed for many years as, the work of one of the Cerutis, of Cremona, and is remarkable for its beautiful coat of varnish.

Giovanni Chitti.

THE present series of Messrs. Chappell's popular ballad concerts came to an end at the Queen's Hall on Saturday, March 5th. The programme was varied in character, and was calculated to suit all. For the serious there were dramatic arias by Mme. Donaldi and Signor Lenghi. For others, attracted by instrumental music, there were pianoforte and violin solos, contributed respectively by Benno Schönberger and Giovanni Chitti; the latter made a great impression by his playing on the violin. He was a pupil of Ahro of Florence, and we shall hope to hear a great deal more of him in the future. He plays on a Guadagnini violin, and we give a portrait of him. The genuine ballad lover listened with interest to the singing of Mme. Ada Crossley, Miss Carmen Hill, Mr. Walter Hyde, and Miss Clara Butterworth, who repeated, by general request, Montague F. Phillips's dainty and melodious little song, 'Were I a moth.' Miss Margaret Cooper sang of the mysteries of the 'Uz-Guz-Goozle-um.' Mr. Thorpe Bates succeeded in George Henschel's 'Young Dietrich' and in 'Queen of Nations,' by Teresa del Riego.

French Musical Works.

By A.R.

Accidentally the proof of this article (see February issue) never reached the author, and the following errors occurred in it:—

- Line 30 from the bottom, for 'grétry' read grétry.
- Line 4 from bottom, for 'anxienne' read ancienne.
- Line 5 from top, for 'asthétiques' read esthétiques.
- Line 6 from top, for 'La traditions' read La tradition.
- Line 7 from top, for 'L'Interpretation' read L'Interprétation.
- Line 10 from top, for 'x me' read xviii me.
- Line 22 from top, for 'Boechus' read Böehm.
- Line 23 from top, for 'Jesu Paul Lamens' read Jean-Paul Laurens.
- Line 24 from top, for 'Lamens' read Laurens.
- Line 27 from top, for 'Chateauden' read Chateaudun.
- Line 30 from top, for 'I. P. Lauens' read J. P. Laurens.

'The Cremona.'

Notatu Dignum.

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Art of the Month.

A little more of the *suaviter in modo*, and occasionally a trifle less of the *fortiter in re* would certainly have tended to make the second concert given by the Bruce Quartett at Bechstein Hall, on February 12th, a greater artistic success than it was. However, they are working on the right lines, and time will assuredly bring them to greater perfection than they as yet achieve in the matter of ensemble. Flying as they do at very high game they of course stand to be judged by a correspondingly high standard, and it may be said, notwithstanding, that, after taking due note of a few instances of over emphasis, resulting in roughness of tone, they gave a very good account of their programme, which included Schumann's C major quartett, op. 41, No. 3; and quartetts by Brahms and Haydn in C minor and major respectively, the last named being an excellent piece of work.

On Feb. 24th the New Symphony Orchestra gave their fifth concert of the season at Queen's Hall, being honoured by the presence of H.M. the Queen. Straus's Symphonic Poem, 'Don Juan,' is by this time pretty well known to London concert goers, and the Orchestra gave a very good account of it. The rendering of Debussy's 'L'après midi d'un Faune' was less successful, and invited comparison (by no means to its advantage) with other performances of the work which have recently been heard under the same roof. The most important item was, of course, Elgar's now famous Symphony in A flat. This was really a fine effort throughout, the conductor (Mr. Landon Ronald) and the players doing all in their power to give the audience of their best. T.P.

After a stay of two years abroad, in St. Petersburg and Berlin, Miss May Harrison has returned to England, and on the evening of March 1st, at Queen's Hall, gained the heartiest of welcomes from a numerous audience. Miss Harrison, who won golden opinions when she appeared in London before, has made excellent use of her advantages in studying under Professor Leopold Auer, and plays with a breadth and dignity rather unusual in so young an artisté. She had the advantage of the Queen's Hall Orchestra (directed by Mr. Henry Wood), and in the Brahms' Concerto both the orchestra and the soloist excelled themselves, and were rapturously applauded. The Allegro was delightfully bold, with its Hungarian theme, on the violin, which is cheerfully taken up by the full orchestra. Glazounoff's Concerto in A minor came next on the list, and the three movements were well maintained by Miss Harrison, and displayed her marvellous technique to considerable advantage. Tchaikovsky was well represented by the 'Souvenir d'un lieu cher,' and both the soloist and the orchestra did full justice to this graceful composition. The 'Meditation' in D minor is most touching; a small orchestra leads off, followed by the harp, and then the violin gives out the chief melody gravely and plaintively. The second movement, 'Scherzo' in C minor, is bright and effective, with a humorous *pizzicato* which is most diverting. Suddenly it seems that the violin is to be crushed, and the orchestra grows in volume and slackens the tempo. This depression is soon over, and the first subject recurs and goes on gaily to the close. A striking novelty was the performance by the orchestra of the *Preludium* of Armas Järnefelt, a modern Finnish composer. The audience much enjoyed the gaiety of this melody, with *pizzicato* effects, engaging all the instruments in a restless jollity, and an encore had to be accorded. Miss Harrison had the advantage of playing upon a fine Joseph Guarnerius.

On the evening of February 15th visitors to Steinway Hall had the pleasure of listening to an unusually good artiste in Mr. Jeffrey Pulver, a violinist of considerable skill, whose instrument was a Giovanni Grancino (about 1690). An interesting sonata (Biber, 1681) was brought forward as the first item. (Biber is an old German writer whose resuscitation is due in large measure to Ferdinand David, who included some of his masterly productions in his famous 'Hohe Schule,' published by Messrs. Breitkopf & Härtel). It was announced as being performed for the first time in London. Mr. Pulver played

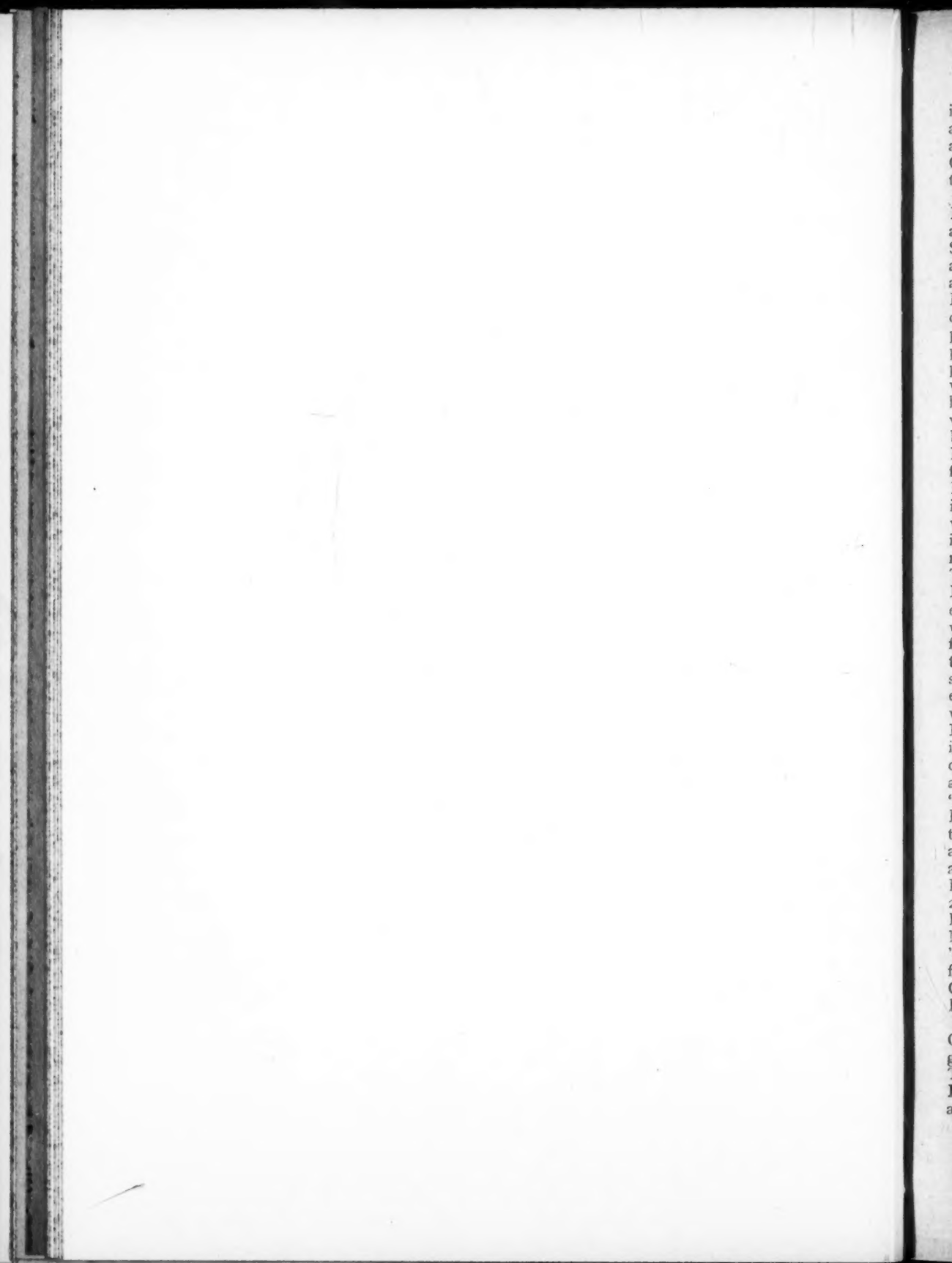
with remarkable ease, and the pianissimo passages were excellent. We admired his freedom from mannerisms. Later we heard Max Bruch's A major Concerto, which was performed with equal skill, and brought forth an encore, a charming and dainty morceau. The last, a fine and stirring sonata in A minor (Beethoven) was much appreciated. Mr. Henry Bird, a true *maestro*, acted as accompanist. Miss Clare Powell, who shared the honours of the evening with the violinist, had a varied and attractive programme to offer. Opening with Tennyson's 'Tears, idle tears,' with pianoforte accompaniment, she passed to Kingsley's 'Ode to the N.E. wind,' which we preferred, being unaccompanied. The difficulty seems to be, in these musical recitations, to pitch the voice in accord with the piano. Later we were much impressed with the rendering of the Sleep-walking Scene from 'Macbeth,' for which Miss Powell was applauded considerably, and became the recipient of a lovely bouquet of lilies. Perhaps the most charming recitation was 'Fairies on the lawn' (R. C. Lehmann), with a graceful Mendelssohn accompaniment which lent itself well to the words, and certainly the most humorous was the 'Holiday abroad' (G. R. Sims). Both artistes made a considerable impression on the audience, and were greeted very heartily. W.R.M.

Some interesting and rarely heard specimens of old time music were given at Steinway Hall at the first of three recitals arranged by Miss Grace Sunderland and Mr. Frank Thistleton. The programme commenced with two Sonatas of Purcell's, one in three parts in F minor and the other in four parts in D major. Both are examples of the contrapuntal facility which marked the works of the 'father of English music'—a Canzona in the first and the final Allegro in the second were of interest. The concert-givers were assisted by Mr. C. Woodhouse, Mr. Ivor James, and Mr. Claude Hobday. In the programme were a Sonata for violin with piano in E minor, by Veracini, who died in 1750, and a Concerto in seven parts in E major for two oboi, string quintet, and piano, by John Hebdén (circa 1690-1755).

There is no player who can interpret Beethoven's music better than Mr. Frederick Lamond, who gave his second and last recital of the season at Bechstein Hall on March 2nd. Neither the Fantasia in G minor nor the Sonata in D major, op. 28, is to be counted among Beethoven's greatest efforts, and it speaks highly for the player's interpretative powers that he succeeded in giving point and



MISS MAY HARRISON.



interest to music which is a little theatrical and laboured. The Sonatas in A flat, op. 26, and F minor, together with the Rondo a Capriccio in G major, were also included in the programme.

A large audience visited the Assembly Rooms, Featherstone, on Wednesday, February 16th, to hear the Featherstone Choral Society. The occasion was the seventh annual concert, and Mr. W. H. Fearnley was a splendid and enthusiastic conductor. 'The Rose Maiden' (Cowen) is from many points of view one of the choicest of this English composer's works. The piece contains some very pretty work for the orchestra, and their playing, taken altogether, was good. There were some very attractive items in the second half. Mr. Williams struck a very acceptable vein in his rendering of 'Young Tom o' Devon,' Miss Swales sang delightfully, 'The Moorish Maid,' and Miss Bradley feelingly and tastefully rendered 'Absent' and 'Down in the Forest.' Mr. Morgan was successful in his interpretation of that attractive solo, 'O, vision entrancing' (Thomas). The greatest interest, however, was centred in the performance of Miss Lesbia Harrison,* solo violin. This young lady, a member of a well-known Pontefract family, is an artist, and she gave every evidence that in the course of time she will take a high place in the profession. Her first selection—Fantasia Appassionata (Vieuxtemps)—is a long and intricate selection, and she emerged from her task in such a way as evoked loud applause. Later she contributed with equal skill, 'Menuetto,' by Milandre-Burmester, and mazur 'Obertass' (Wieniawski), and again took all before her. The chorus also contributed part-songs most acceptably, namely, 'The River floweth free,' 'The Links o' Love,' and 'Sing a joyous Roundelay.' Besides his work as pianist in the first half Mr. Hbt. Langley played the accompaniments most ably. The band were as follows:—1st violin, Miss Barker, Messrs. R. A. Easdale, H. R. Haigh, and F. Thorpe; 2nd violin, Messrs. L. Crawshaw, Petch, Purcell, and G. Wadsworth, and Miss Marshall; viola, Messrs. Burton and Clay; cello, Mr. Scott Drake; bass, Mr. Shepherd; flute, Mr. A. Ashton; oboe, Mr. Frank Chapple; clarinet, Mr. Robinson; bassoon, Rev. C. D. Atkinson; tympani, Mr. J. Shaw.

At the Imperial Unionist Club, Waltham Cross, on February 17th, Miss Edith Karsten* gave a violin recital and evening concert. The audience was given a capital programme. Little Miss Karsten is only 11 years of age, and was born in Wood Green, London, in

* Pupils of Herr Heinrich Dittmar.—Ed.

August, 1898. At the tender age of two years she displayed a love for music, and on her fifth birthday she was given her first violin lesson by her father. She made such progress that at the age of six she appeared in public at Holborn, and was cordially received. At eight she went to the Royal Albert Hall, and was complimented upon her playing by H.R.H. the Duchess of Cumberland. The opening item was a violin solo, 'Echo des Alpes,' by Miss Karsten. She showed a mastery of the instrument which was simply marvellous; the delicacy of tone was particularly noticeable. On her second appearance she played 'Concerto' with great skill, and in response to an encore gave 'Minuet' (Milauder). At a subsequent stage she played 'Hej, Haj' (Drdla) and 'Little drummer.' She gave a fine rendering of the latter piece, and responded to calls for an encore. Miss Olive Staker with her rich contralto voice was heard to fine effect in 'My dear soul' and 'Angus Macdonald.' Miss Muriel Barnett (soprano) favoured with 'Ihm hat ein Gold'ner Stern' and 'I know a lovely garden.' Miss Amy Thesta has a nice soprano voice, which was heard to advantage in 'Carmencita.' Miss Edith Glynn was an able accompanist. A duet from 'Trovatore' by Miss Thesta and Mr. W. Cooper won hearty applause.

The excellent impression which the Russian Trio—Vera Maurina, Michael Press, and Joseph Press—created at their first appearance was fully confirmed at their second recital at the Steinway Hall. They gave a finished interpretation of Brahms's Trio in B major, op. 8, for pianoforte, violin and cello. The second item on the programme was a Sonata for the cello, by Locatelli—not, as printed, Locattelli. This was not rendered as published, the Minuetto and Coda being omitted, and then the Minuetto was given as an encore. We think the programme should be adhered to, and the work given in full. Mr. Joseph Press's playing was very fine in this. Tartini's 'Teufelstriller' was rendered and encoered, and the Concert closed with Beethoven's Trio in E flat major, op. 1, No. 1, the Scherzo of which was the finest piece of work during the evening.

At Mr. Darbshire Jones's cello recital at the Æolian Hall, on March 8th, one could not but admire his remarkable technique and depth of sympathetic feeling. He is a thorough master of his instrument, which is a fine Nicholas Amati. The programme consisted of two sonatas of Beethoven, op. 5, No. 1, and op. 69. In the former, the cello had to bear with the unpleasantness of a rather exaggerated accompaniment, which drowned

some of the most delicate passages. Happily this was remedied in the second sonata, which is a grand work of Beethoven, and well-merited applause greeted both Mr. Jones and the skilled pianist, Mr. Louis Edger. The latter is a capable and pleasing performer and, we should judge, would be excellent as a soloist. The last sonata proved to be a fine one of Brahms's (E minor, op. 38), and consisted of a graceful and melodious *allegro non troppo*, charmingly rendered by both artistes. This was followed by an *allegretto* and a vivacious *allegro*. The concert was very well attended by a most appreciative audience. The only point to which we take exception is that the movements were not given in the order of the printed programme. Variations of set programmes are unfortunately too prevalent.

The Russian Strad.

Messrs. George Hart & Son have acquired a very fine strad'cello, known as the Russian Strad, for a very high price. It is in a remarkably fine state of preservation, and obtains its name from the fact that it reposed for a great many years in St. Petersburg in the possession of a Russian nobleman, an excellent amateur.

Miss Marie Hall's £10,000 Tour.

Miss Marie Hall, the famous violinist, has just completed arrangements for a tour through South Africa, beginning in August. The guarantee is stated to be £10,000, which is the largest ever offered to a violinist.

Amateur Orchestra in a Drawing Room.

"More than 40 people, with intent, earnest faces and nimble fingers, who played through an orchestral programme of nearly three hours' duration for sheer love of music, met at a house in Balham one night recently. The statement that there is in London a complete private orchestra will be received by most people with a certain amount of pardonable scepticism. But it is an undeniable fact. The house is the home of Mr. William Borders, a commercial man with offices in Fenchurch Street, and the instrumentalists are all amateurs of marked ability, personal friends and relatives of Mr. Borders. Not only is the orchestra complete in every detail, but it even indulges in producing the compositions of its members. A composition by Mr. Borders—who plays first violin in the orchestra—an overture entitled 'Hypatia,' and a march by the conductor, Mr. Goodall, were on the programme. Such an orchestra, every member of which is an amateur, bound to it simply by his or her love of music, has been the dream of many.

The concert began punctually at eight o'clock. Mr. Goodall, the conductor, lifted his baton, and the orchestra glided into the opening bar of Beethoven's 'Coriolanus' overture with all the assurance of professionals. After this came a light gavotte, and after that Mr. Borders' overture, 'Hypatia,' which in its manipulation of orchestral effects displayed a remarkable translation of the dramatic story of Kingsley's novel. And when it is considered that 'Hypatia' is Mr. Borders' nineteenth composition, one may gain some idea of the scope of his powers. 'Mendelssohn's violin concerto: Mr. Rees,' said the conductor, who announces the items in place of a programme. Mr. Stanton Rees, a fresh-faced, fair-haired young man, stepped to the front of the orchestra and played Mendelssohn's beautiful work in the approved professional manner without a note before him. The same thing was noticeable when Mr. Charles Graveley—who in everyday life is a solicitor with a practice at Croydon—played the solo part of Mendelssohn's Capriccio for piano and orchestra with surprising technique and a capacity for expression that many professionals might envy.

The orchestra is particularly well constructed. The strings number 26—21 violins, three 'celli, and two double basses. Eight of the violins are played by ladies. The horns and wood-wind are excellently balanced, a fact which was particularly noticeable during the performance of 'Hypatia.' The programme showed the remarkable scope of the orchestra. A light gavotte by Mr. Henri Bonnaire and an overture by Beethoven came alike to this band of amateurs. The following was the programme:—

Overture	'Coriolanus'	Beethoven
Gavotte	'La Reine'	Bonnaire
Overture	'Hypatia'	Borders
Violin Concerto	Mendelssohn
Solo Violin: Mr. Stanton Rees.		
Selection	'Coppelia'	Delibés
Interval.		
Capriccio for Piano and Orchestra	Mendelssohn
Solo Piano: Mr. C. E. Graveley.		
Ballet	'Egyptien'	Luigini
Petite Suite for Orchestra	Nunn
March	Goodall

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YORKS.—No.

MAIDSTONE.—Try a thinner string.

P.Q.—You want attention given to your peg? French chalk might do; if not, have new ones fitted.

S.—Our writer was correct. Petherick has written a book on Stradivarius and Guarnerius. There is further correspondence in this issue.

STRINGS.—Sinding's Sonata you heard at the concert is published by Messrs. Breitkopf & Härtel.

FALMOUTH.—Yes, Hills have written a work on Stradivarius. See our review some while back. See answer to S.

A.B.—Try MacDowell's works.

T. (Durham).—Certainly not.

R.A.P.—Yes, Tubbs, James Tubbs, is still making bows.

BOURNEMOUTH.—Join an orchestra.

T. (Winchester).—F. Harris Co., Schott, or Bosworth you might try.

S.A.—Can you give us further particulars?

X.—See Hart's work.

ELLIS.—You might try, but we are very doubtful.

C.D.—Silver strings are wound on gut, and the wire varies. They are sometimes very closely wound of fine wire, and at others thicker wire is used, and the winding is not so close.

HULL.—Bosworth's.

DUBLIN.—Why not take your instrument to a good repairer, and see if the base-bar and sound-post are correct and properly placed?

ABERDEEN.—Yes, the Resonator is still to be obtained from the inventor, M. B. Hern, 205, Oxford Street, W. We think this address is correct. M. B. Hern, London, should find him.

R. (Godalming).—Schulz-Curtius is the agent.

N.P.—Yes.

CHESTER.—See our answer to 'New Viols' in the last issue.

RALPH (Manchester).—Chanot's are the best.

INQUIRER.—No.

QUEBEC.—Write to any of our advertizers.

LUDLOW.—Yes, sometimes.

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P.H.—We cannot find any trace of the maker you name—John Robinson. Are you sure you are not confounding him with Robert Robinson of Boston, who we believe is still alive?

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long drawing-room, which, however, could not comfortably accommodate an orchestra of 42 to 45 performers. So Mr. Borders had the room widened by about five feet, and now a broad beam across the lofty ceiling marks the place where the wall formerly stood. The house is a temple of music. One comes across a stray harmonium here and a quaint Japanese fiddle there. There are pictures of musical subjects, too; while in the music-room a large bookcase which stands at one end is decorated with a small carved lyre, a sufficient indication of the bent of its owner's mind."—*Daily Express.*

Hart on the Violin, its Famous Makers, &c.

WE welcome the appearance of the new edition of this famous work which is now on the market. The revision has been undertaken by the author's son and Mr. Towry Piper, and so far as possible the author's text has been retained in its integrity, no attempt being made to interfere with opinions expressed, except where these have been affected by discoveries made, or information brought to light since the publication in 1887 of the popular edition. Nevertheless, the emendations are numerous and important, and the additions to the lists of makers considerable. A glance at the Italian section shows that in its statements of fact the book has been brought abreast of the present state of knowledge. Stradivari, Guarneri del Gesù, Cappa, Gaspar da Salò, Maggini, and many other less noteworthy names, all receive editorial attention. The long and important notice of the great Antonio remains much as it was, save in regard to the portion dealing with the 'long Strad.' The dates and other information published by Piccolellis, relative to Guarneri, are duly noted, but the 'Gisalbertian theory' as to del Gesù's pupilage is disposed of in a brief editorial note as unworthy of serious consideration, in view of the evidence offered in support of it. In the French department several new names find a place, and the German list has been corrected in several matters of detail, but without many material additions to its numbers. To have expanded it by the inclusion of many scores of Teutonic trade and other names, more or less obscure or non-representative, could hardly have added to the usefulness of the work, and the editors have, we think, acted wisely in adhering to the author's original policy in dealing with this department.

*Published by Dulau & Co. and Schott & Co.—Ed.

TWO SLAV HYMNS.

Free translations by Francis P. Marchant.

"Sce ne vmerla Ukrajina." Little-Russian words by P. Cubinsky, music by M. Verbicky.

From Ukraine have ne'er departed liberty and glory,

Still, young brethren, fate smiles on us as in ancient story;

May our foes like dewdrops wither at the sun-beam's beauty,

We shall rule our homeland wisely, strong in love and duty.

Soul and body yield we gladly, freedom's champions ever,

Show the world that Cossack heroes fail not, flinching never!

"Sumi Marica." Bulgarian words by Marecek, music by G. Sebek. This was first sung before the battle of Slivnitsa, won over the Serbs by the Bulgarians under Prince Alexander of Battenberg.

Flows the Maritsa with wavelets blood-red,
Poor wounded widow bitter tears doth shed!

March, march, our general, march,
One, two, three, march, warriors ye!

Onward we press then, dear warriors brave,
By strength and courage Balkan's land to save.
March, march, etc.

Prince Alexander leads us along,
To his lion standard victory doth belong.
March, march, etc.

Tyrants, behold our leader appear,
'March, Alexander,' our fierce war song hear!
March, march, etc.

The Uselessness of Musical Degrees.

By A MUSICIAN.

UNDOUBTEDLY musical degrees lower the status of the divine art. They are an attempt to reduce music to the same level as such subjects as Latin, Greek, French, science, etc., for which subjects examinations for degrees are necessary; but the real musician—the artist, that is to say—is born, not made. Therefore, no amount of examinations, or alphabets after his name, will make the pianola-musician into an artist if he was not born one. On the other hand, if a musician is born an artist he is placed, as it were, on a pinnacle far above such things as degrees and examinations. Look at our great composers; they have not passed examinations and taken degrees in music. Practically all of them, in cases where they possess the magic symbol 'Mus. Doc.,' have been presented with their degree as a mark

of high appreciation of their undoubted genius; and that is exactly as it should be. The 'Mus. Doc.' should be reserved for those who have proved, by the works they have given to the world, that they are composers of the highest rank, and should be simply an 'honoris causa' degree, just as the Victoria cross is presented to a man who has proved his bravery to the world. Take one instance—that of Sir Edward Elgar. He did not pass an examination for his doctor's degree; he was presented with it as a recognition of his great genius, and he is by far the worthiest of all the British musicians who possess that degree. The same remarks also apply to Richard Strauss, amongst the foreign musicians who hold an English degree. (By-the-way, are not musical degrees purely an English invention?) It will be found that almost all our composers who possess the doctor's degree were presented with it. Of course, the majority of our composers do not possess any degree at all, and do not need to. Degrees in music are only intended for the mediocre pianola-musicians, who are not artists enough to get along without the advertisement, such as it is, of the musical degree. It is true that many so-called composers have passed examinations in music and obtained degrees; but then they generally belong to that category of composers who merely produce elaborate harmony exercises and call them *Te Deums*, *Benedictuses*, *Magnificats*, or *Nunc Dimittises*. A real artist is probably not successful if he is fool enough to enter for an examination, because to pass examinations one has to possess cast-iron nerves, and, as is well known, every artist is 'a bundle of nerves,' and that alone is enough to 'plough' him in any musical examination. Passing examinations is not in the least a test of whether a musician is an artist or not (probably not).

Of course, these remarks are not intended to apply to the case of those who teach music. Degrees may, perhaps, be useful to a teacher. These remarks simply apply to those who are composers or performers. Even with regard to teaching, a teacher cannot make his pupils artists unless they happen to be born with a 'soul' for music. Also, how ever many examinations a teacher may have successfully passed, it by no means proves that he can impart his knowledge to his pupils, for to impart knowledge successfully is a gift from the gods. Some people think it is so necessary for an organist to be the proud possessor of a degree, but even an organist is sometimes a musician. The greatest musicians of the 19th century possessed no degrees, except in cases where they were given them. Wagner refused the offer of a *Mus. Doc.*, and rightly so, for now-a-days it

is a sign of distinction *not* to possess a degree in music, just as it is a distinction not to possess a knighthood unless one is a grocer or a butcher.

Lest some readers of this article should, perhaps, go away with the idea that the writer is one of the many disappointed ones who have been 'ploughed' for the *Mus. Bac.*, *Mus. Doc.*, or *F.R.C.O.*, let it be stated at once that it is not a case of 'sour grapes,' as the writer of this article has never tried to obtain any of these degrees; and, what is more to the point, he would never dream of wasting his time in such a foolish way. On the contrary, this article has been written from a perfectly impartial and disinterested point of view.

Cut Leaves.

Published by **John Lane**, 'The Bodley Head,' London, W.

'Unmusical New York,' by Hermann Klein, a brief criticism of triumphs, failures and abuses, with a portrait of the author. 1910. Price 3/6 nett, p. i-xii, p. 1-144, cloth.

This is a remarkable and distinctly interesting book, being a revision and enlargement of a note which appeared in our columns in 1909 of a lecture in the Bechstein Hall. There America was spoken of in error for New York. The preface should be read first as it gives the *raison d'être* of the whole. Chapters on 'New York Audiences,' 'Native Talent,' 'The Star System,' 'The History of the Autocrats of the Opera House,' are amongst those which appeal to us most, but the whole book is full of information, and does not contain a dull page from cover to cover.

Performing Rights:

Is English Music worth paying for?

By H. B.

(Continued from page 14).

If we want good music we must pay for it; if we want English music we must give the English composer a fair chance of living, and a living wage for his work, as is the case in other countries. As to the remedy, several have been tried, but none with such energy and perseverance as attended and justified the success obtained by the O.P.C. The Orchestral Publishing Company, under which name this undertaking is trading, is a sort of amalgamation, combine, or society of composers, 'founded to promote and protect the best interests of composers.' It is administered on somewhat different principles to similar societies abroad. As a rule these societies work hand in hand with the principal publishers of their respective countries, but under the societies' control and direction. The music publishers in England are, however, too strong a combine to be dictated to, and the only alternative was for the composers to publish for themselves. This the O.P.C. does under very favourable conditions, buying its materials in

the best market, and at wholesale prices, and charging merely the cost price to the composer. So far no entrance fee nor subscription has been demanded, and the expenses have been met by the profits on copies sold, the composer receiving 50 per cent. royalty on the wholesale price of all the copies sold; 25 per cent. is paid to their principal agents, Messrs. George Withers & Sons, for rent, etc., and 25 per cent. goes to the O.P.C. for working expenses. Any balance thereof is used to further the interest of the composers' society. The books of the company may be inspected by any member. In the particulars supplied to composers on application we read the following interesting items: An agreement for three years must be signed; the company will undertake to protect the rights of composers; all plates, copies, MS., and copyright remain the property of the composer; settlement of royalty every six months; English copyright secured free of charge. In a scale of charges we find that the cost of a four-page piece, on a first edition of 250 copies, is only £2 17s. 9d., a subsequent edition of 250 being £1 9s. 3d., and for 500 £3 17s. 3d. and £2 9s. 7d. respectively. The workmanship and material are of a very superior standard, and the cover is of a specially artistic design. The cost, as seen, is very low. Furthermore, the O.P.C. depends on sales only to cover expenses, advertizing, etc. Composers whose MSS. are rejected are given a reason and sometimes advice, and are helped in every possible way.

We note in last month's list of new compositions several well-known composers. We are told that 15,000 of these lists were sent out. This and the fact that many composers join daily shows that the undertaking is progressing. As to the administrators and managers of the concern, we will deal with them in a subsequent issue; suffice it to say that the combination is a very happy one, and the interests of the composers are in trustworthy hands, who, by methodical management, by diplomacy and tact, do credit to those concerned in this formidable scheme, of which the most important item is their claim to performing rights. So many pages have been written on this subject and wasted that one feels a sort of hesitancy, and is even apprehensive how to say any more about it; but the discussion that followed the proposition of claiming all performing rights by the O.P.C. nearly created a panic. This is easy to understand when, as we know, most composers have to pay to get anything produced.

(To be continued).

Our Music Folio.

Under this heading occasional reviews of music will appear.

Published by **The Frederick Harris Co.**, No. 89, Newman Street, W.

'Gems of the Old Masters,' for violin and piano. Price 2/- nett. This delightful album contains three, as performed by Mischa Elman, and arranged specially by Willy Burmester. (1) Beethoven's 'Mennett,' (2) Dittersdorf's 'Deutscher Tanz,' (3) Gossec's 'Gavotte,' beautifully printed, with a picture of Mischa Elman on the cover, which we are allowed to reproduce in this issue.

Published by **Hawkes & Son**, Denman Street, Piccadilly, W.

'Chanson Bohémienne,' by J. B. Boldi. Price 2/- nett. This is a fine intermezzo-valse, and is published with parts for full or small orchestra if required.

'Babette,' by Gustave Colin. Price 2/- nett. Smaller full orchestra parts can be had. A vivacious waltz.

Published by **Price & Reynolds**, No. 41, Berners Street, W.

'The Polar Bear's Picnic,' by Hermann Finck. Price 4/-. This is called in the sub-title 'An un-Cooked Ex-Perary-ence.' It is quite the best thing Finck has done in this way. A delightful two step.

Published by **Joseph Williams, Ltd.**, No. 32, Great Portland Street, W.

'Happiness,' by Florian Pascal, words by Ruth Rutherford. Price 2/- nett. In A flat and B flat, very neatly printed. A charming song.

'Love's Demand,' words by E. O. Goss, music by B. S. Donaldson. In E flat and G (original). Price 2/- nett. A good song.

'Love's Even-song,' words by Ruth Rutherford, music by Florian Pascal. Price 2/- nett. A very charming song.

'Chanson de Florian' (the Shepherd's Song), words by M. C. Gillington, music by Benjamin Godard, arranged by Florian Pascal. A fine vocal duet for soprano and baritone. Price 2/- nett.

'Remembrance,' words and music by H. Lyall Phillips, in F and B flat. Price 2/- nett. The words suit the music—

'But sadder than all the tears that flow
Is the pain in your dear sweet eyes!'

'My Moon,' arranged by H. Farban on melodies composed by H. G. Pellissier, sung by 'The Follies.' A delightful waltz. Price 2/- nett.

'Pélissiana,' No. 1, a pot-pourri of songs, composed by H. G. Pellissier, sung by 'The Follies,' and charmingly arranged for the piano by Herman Finck. Price 2/- nett. Some of the airs are: (1) 'Our Canadian Canoe,' (2) 'A couple of Coons,' (3) 'Oh! what a happy land is England,' (4) 'I want somebody to love me,' etc., etc., etc.

'Four Pieces for the Piano,' for four hands, by André Gedalge: (1) 'Chant sur les Eaux,' (2) 'Chant dans la Montagne,' (3) 'Chant dans les Bois,' (4) 'Chant dans la Plaine.' Price 3/-. These are well arranged. The fingering is foreign above the notes and English under them.

'Tôcatta,' for the piano by G. E. Malézieux. Price 4/-. Also by the same composer, 'La Vieille et la Fileuse' (Etude de genre), and 'Près de la Source.' Piece pour le piano. Three good pieces with English and foreign fingering respectively, below and above.

Published by **Bosworth & Co.**, Hanover Square, W.
'Morceaux Choisis.' Price 2/6 nett. A charming album for the piano, similar to the violin and cello albums mentioned in our last issue. It contains: (1)

Brüll's 'Spanish Dance,' (2) Cui's 'Etude Fantasia,' (3) 'A Caprice,' (4) 'Esquisse,' (5) 'Mazurka,' (6) 'Danse Hongroise,' (7) 'Fleurs de Vienne, Valse,' (8) 'Gavotte-Humoresque,' (9) 'Romance,' (10) 'Moment Musical,' (11) 'Valse,' (12) 'Danse Slave,' (13) 'Wasser-lille,' (14) 'Love Song,' (15) 'Menuett,' (16) 'Sans Repos.'

'Ivresse d'Amour' (Räuscherl), Melodie Langoureuse, par C. Kapeller. Price 1/6 nett. One of the most beautiful piano solos we have seen for some time.

'Compositions for the Piano,' by Christian Schäfer. Price 1/- nett each. A delightful series, containing: (1) 'Dialogue,' (2) 'Bonnes Nouvelles,' (3) 'Cache-Cache,' (4) 'Petite Berceuse,' (5) 'Minuetto,' (6) 'Le Paysan.'

'Chant sans Paroles,' by Russell Phillips. Price 1/- nett. This little piece will charm by its melody.

'Valse Filigrane pour Piano,' by Christian Schäfer. Price 2/- nett. A delightful valse. Schäfer's name speaks for itself.

'Belle Promenade,' by Christian Schäfer. Price 1/6 nett. A fine pianoforte solo.

'Un Bon Mot,' par Christian Schäfer. Price 1/6 nett. This commences Andantino and quickly passes into Allegretto con brio Giocoso, Scherzoso changing into three sharps, then back to the original key con brio and Scherzoso.

'Music, Song and Dance,' a selection of classic and modern compositions—*third selection*. This is the third volume, and we can only say once more it is as great a success as the two previous ones. Divided into seven sections—cello and piano, songs, dances and marches, salon music, modern, classic, and opera and operetta. In the salon music Meyer Helmund's 'Valse romantique' catches the eye, and we notice such names as J. Field, Scarlatti-Tausig, Cui, Kjeralf, Nedbal, Wilm, Aletter, Eilenberg, Gabriel-Marie, Mascheroni, Held, Heuberger, Zeller, Czibulka, Noelck, etc., etc.

Published by **Edwin Ashdown, Ltd.**, Hanover Square, London.

'Collection Classique de Musique,' for violin and piano, edited by Léon J. Fontaine. Here we have a notable collection of violin solos by most famous composers, ably and helpfully presented by its musical editor. The series contains nine pieces, which vary from moderately difficult to difficult, and are as follows: (1) 'Romance,' Svendsen; (2) 'Légende,' Wieniawski; (3) 'Réverie,' Vieuxtemps; (4) 'Étude' (moto perpetuo), David; (5) 'Air for the G string,' J. S. Bach; (6) 'Scène de Ballet,' De Bériot; (7) 'Three Chansons' (Book 1), (8) 'Three Chansons' (Book 1), M. Hauser; (9) 'Three Lieder Ohne Worte,' M. Hauser. Each of the foregoing numbers may be obtained for 4/-, except 'Scène de Ballet,' No. 6, price 6/-.

'Select Organ Compositions,' by various composers. This is a series of fine organ pieces (manual and pedal). (1) 'Solemn March,' A. H. Edwards, 3/-; (2) 'Reverie in D flat,' Norworthy, 4/-; (3) 'A Dream Melody in D flat,' Parsons, 4/-; (4) 'Processional March,' Pearce, 4/-; (5) 'Introductory Voluntary,' Ketelbey, 2/-; (6) 'Spring Song' (Mendelssohn), Elliott, 3/-; (7) 'Marche Triomphale,' Butler Fortay, 3/-; (8) 'Communion,' Butler Fortay, 2/-; (9) 'Andantino in E,' Henniker, 3/-; (10) 'Introduction and Allegro,' Henniker, 3/-; (11) 'Reverie,' Bantock, 3/-.

'Three Dances,' from the incidental music to 'Sir Walter Raleigh,' by Frederick Rosse. Price 2/- nett. These are the three delightful dances from the play in which Mr. Lewis Waller took the title role of 'Sir Walter Raleigh.' To soloists or dancers and teachers this is a fine score.

'Conservatoire Classics,' edited by Henry E. Geehl. Price 3/- each. This is a distinctly well-printed and arranged series for the piano. 'Berceuse,' by Adolph Jensen; 'Marche Militaire,' by Franz Schubert; 'Abends,' by J. Raff; 'Study on the Black Keys,' by F. Chopin; 'Le Coucou' (Rondeau), by Claude d'Aquin; 'Trot de Cavalerie,' by A. Rubenstein; 'Valse' (in E flat minor), by Stephen Heller.

'From the Heart,' words by P. J. O'Reilly, music by A. von Ahn Carse, in four keys. A charming song. The music is as delightful as the words. Price 4/-.

'Serenade d'Amour,' pour piano, par Sydney H. Gambrell. Price 3/-. A charming piece of work.

'Chant du Gondolier,' Barcarolle pour piano, par P. Bucalossi. Price 3/-. Not too difficult.

'Modern Sonatinas,' by various composers. Price 4/- each. A good sonatina in A minor, by F. Stroganoff, is the first of this new series.

'Danse Ancienne,' par Pierre Bernand. Price 3/-. A charming dance for the piano, commencing tempo di minuetto.

'Petite Valse' pour piano, par Pierre Bernand. Price 3/-. A charming and graceful waltz—vivacious and vigorous.

Published by **Breitkopf & Hartel**, London.

'Three Pieces for violin and piano' ('Album Leaf,' 'Valse Lente,' and 'March'). This book contains three interesting yet easy pieces for the violin (in 1st position), with the advantage to the player of being in the classical mould—graduated, not difficult—by Hans Sitt. List No. 3266.

'Three Pieces for violin and piano' ('Romanze,' 'Barkarole,' and 'Mazurka'). This book contains a further three highly interesting pieces by the same composer, but they are considerably advanced to the first book mentioned, and the violinist must be acquainted with the various positions; and in the graceful, charming 'Mazurka' double stopping is introduced. List No. 3267.

'Nocturne F dur,' for violin and piano' by Hans Sitt (an arrangement from the original for violin and orchestra. A fine nocturne, taken 'not too slowly,' full of imagination—conveyed by the composer in his expressive harmony. This morceau is for the advanced violinist, who will enjoy the skill exacted of him. List No. 3269. *When ordering, please give list numbers.*

Published by **Elkin & Co., Ltd.**, 8 and 10, Beak Street, London, W.

'Woodland Sketches,' by Edward MacDowell (op. 51). Transcriptions for violoncello and pianoforte, by Julius Klengel. This is a welcome series of five pieces for the cello, with pianoforte accompaniment, at 2/- nett each. The following gives their respective titles: 'To a wild Rose,' 'At an old Trysting Place,' 'To a Water-lily,' 'A Deserted Farm,' 'Told at Sunset.' The series appears to be written in the cello clef for the solo instrument, and is of moderate difficulty. We heartily recommend this pleasing set of pieces.

'Kleine Lyrische Suite,' for violin and piano, by Carl Bohm. This is a set of six pieces calculated to please the violinist by their variety and musicianly writing, and yet do not present too many difficulties for the ordinary player. No. 1, 'Prologue,' is very vigorous and fine (four sharps, 1st and 3rd positions). No. 2, 'Fairies' Song,' a mysterious, fascinating little piece with syncopated accompaniment (one sharp, 1st and 3rd positions).

No. 3, 'Love's Strain,' full of sentiment and charm. This solo is a trifle more difficult, and includes the 5th position (three sharps). The remaining three of this series are: No. 4, 'Gondellied' (Venetian Barcarolle); No. 5, 'Song of the Spinning Maiden'; No. 6, 'A Song of Fancy.' Each piece may be obtained at 1/6 nett.



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Cavatina	Raff	Last Waltz	Weber	Tannhauser March	Wagner
Chant Sans Paroles	Tchaikovsky	Lead, Kindly Light (Hymn)		Waltz (No. 2) op. 34...	Chopin
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Donau Wellen Waltz	Ivanovici	Minstrel Boy	Farmer	Whisper and I shall hear	Piccolomini
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